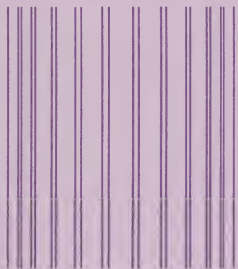




# COLUMBIA LIBRARY COLUMNS



NOVEMBER 1990

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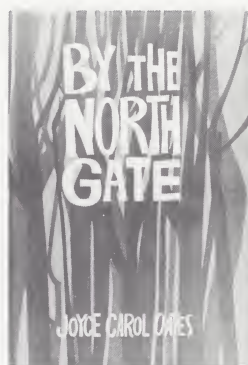
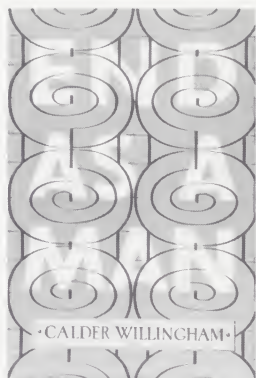
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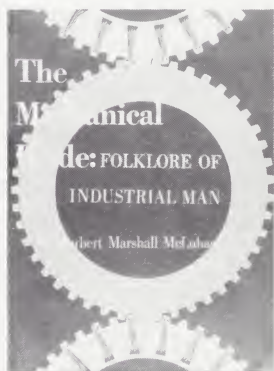
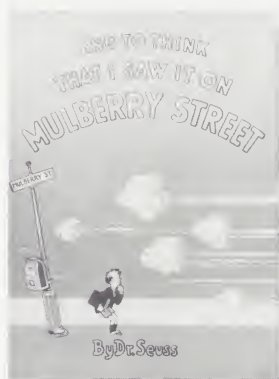
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## **A World I Never Made**

by  
**JAMES T. FARRELL**



# Vanguard Press: Sixty-two Influential Years

GUY HENLE

**I**n the fall of 1988, Vanguard Press was sold to Random House. Although its imprint may gradually disappear, its story should not. Through a study of its correspondence and papers, recently presented to the Rare Book and Manuscript Library by Random House, the history of Vanguard offers an enlightening glimpse into the world of personal publishing as it was practiced from the early 1930s until recent years.

Begun in 1926 as a gesture of social philanthropy, it graduated to full-fledged trade publishing in 1928. By the mid-thirties the firm's influence far exceeded its size, having built a reputation for quality books of all kinds. In fiction, it looked for new young writers to introduce; in nonfiction, for trenchant works that would challenge established institutions.

From the time of its move into general trade publishing until well into the fifties, Vanguard's tone was set by James Henle, who had been owner, editor, and publisher since 1928. He remained a part-time editor at the firm until his death in 1973. For the last thirty-six years of its existence, the firm was guided by Evelyn Shrifte, who had joined Vanguard as a young college graduate in 1929. Thus, Vanguard had a continuity of purpose and policy throughout its existence, avoiding the abrupt shifts of policy that have characterized the history of many larger publishers.

It may be hard in this so-called "age of greed" to understand a young man's attempt to refuse a million-dollar inheritance. In the 1920s, also an era of excesses, it must have been just as surprising. Charles Garland, the young man in question, was denied his

*Opposite:* Several of the important works published by Vanguard Press from the late 1930s to the early 1960s



James T. Farrell (left) and James Henle, on the front steps of the Henle home in Hartsdale, New York, ca. 1935

request, so he turned over much of the money to a charitable foundation. Out of the Garland Fund, eventually, came \$100,000 with which to establish a publishing firm—Vanguard Press—to reprint classics in the fields of politics, economics, and philosophy at prices working people, with little opportunity for education, could afford.

The Vanguard Series, as it was called, was composed of hard-

bound books of small size, with simple cloth bindings, priced originally at fifty cents. Among the authors published were Darwin, Hegel, Veblen, Marx, Lenin, Bellamy, and the then-contemporary writer Upton Sinclair. Surprisingly, the best seller of the series was a book of satirical dialogues called *Heavenly Discourse*, written by Charles Erskine Scott Wood, a California poet. When its original stake became exhausted, Vanguard began publishing more commercial books along with the Series. It also took over the list of a small firm, Macy-Masius, operated by George Macy, who was later to become a very successful publisher of limited editions of classics.

In 1928, James Henle arrived as editor, purchasing a half interest in the firm and the other half a few years later. Henle had been a writer-editor, starting as a reporter on the *Brooklyn Eagle* and the *New York World*, moving to the magazine field as a managing editor of *McCalls* in the twenties. His political leanings, however, were probably not so far from those of the Garland Fund's benefactor: He had worked for a period for the *New York Call*, the Socialist Party newspaper, and in those years certainly considered himself a socialist.

Newspapering in New York in the early decades of this century was a far less refined game than it is now. For one thing there were dozens of papers, compared to the handful today; after all, newspapers were the main source of information. And even for those with a literary bent, reporting was a legitimate way to learn the writing trade. With his wide acquaintance among New York newspapermen, Henle quite naturally turned to them to build his first lists of books.

Typical of the breed was John K. Winkler, a reporter friend who embarked on a series of iconoclastic biographies of such empire builders as John D. Rockefeller, J.P. Morgan, and Andrew Carnegie. Following the muckraking tradition of earlier years, the books exposed the corruption that lay behind the accumulation of great wealth in this country. Other books in the same vein were *The Public Pays*, an exposé of the utility industry by the then-unknown Ernest Gruening, later to become one of Alaska's first two senators;



*A. T. & T.* by N. R. Danielian; and *Graft in Business* by John T. Flynn, another veteran newspaperman. This egalitarian line culminated with the publication in 1937 of *America's Sixty Families* by Ferdinand Lundberg, which made the front pages of many papers and gave editorial writers a new phrase to describe the major holders of America's wealth.

Vanguard gave the world another catchphrase when, in 1951, it published *Brain-Washing in Red China* by Edward Hunter, the first book to examine the system of mind-control then practiced by the Communist Chinese. Today, the phrase is used lightly, with little thought of its deadly origin. Other notable authors Henle brought to Vanguard's lists were Heywood Broun (on anti-semitism), Scott Nearing (on war, blacks, and other subjects), and Charles Beard (on democracy).

The newspaper connection served Henle well throughout his publishing career. In 1947, Robert S. Allen, the Washington columnist, brought together key political reporters around the country to produce *Our Fair City*, an exposé of how politics was played in the seventeen most important cities in the country. Each reporter dealt with the city he covered. Richard L. Neuberger (later senator from Oregon), for example, did the chapter on Portland. Two years later, a similar group under Allen produced *Our Sovereign State*, tackling the same assignment for state governments. That book marked the publishing debut of William V. Shannon, later ambassador to Ireland but at that time only a young graduate student in Boston; he wrote the chapter on Massachusetts. Soon after, Shannon teamed with Allen to write *The Truman Merry-Go-Round*, a behind-the-scenes look at the Truman administration.

As can be seen from the books he chose to publish, Henle had strong feelings about individual liberties and freedom of the press. (In 1935, he published a collection of articles entitled *Freedom of the Press Today*; the editor was Harold L. Ickes, then Secretary of the Interior.) Occasionally, books Henle published brought Vanguard into conflict with actual or self-appointed authorities. As early as 1929, he and Vanguard sponsored a bill in the New York State legis-



lature to make publishers as well as authors liable in obscenity prosecutions. The idea was to force publishers to take a more vigorous position against censorship. The bill did not pass, but Henle always defended his own books as if it had.



Novelist Pierre Boulle whose *The Bridge Over the River Kwai* was one of Vanguard's surprise successes (Photograph by Pierre Boulat)

Some of the books that brought Vanguard problems dealt with birth control and sex in marriage; these were presented as straightforward, informational texts and were among the earliest of their type. And Vanguard occasionally published novels that skirted the then-tight line on descriptions of sexual matters. Through Henle's career, he always defended these books in court, winning several important cases (on books by James T. Farrell and Calder

Willingham) that liberalized the moral standards by which books were then judged.

In 1932, Henle published *I Am a Fugitive from a Georgia Chain Gang* by an escaped convict writing under the name of Robert Burns. The book revealed the brutality of the Georgia prison system and set the publishing firm at odds with the Georgia authorities, who wished to extradite the author. The book caused such a sensation that it eventually brought reforms to the system. Though the book is nearly forgotten, it was turned into a classic movie starring Paul Muni, now a perennial on late-night television. The next year, another case famous to civil libertarians—the Sacco-Vanzetti case—was examined in great detail in *The Untried Case* by Herbert Ehrmann, a long-time friend of Henle's. The trial had taken place during Henle's newspaper days, and though he had not covered it, the trial and its outcome became a touchstone for liberals for many years thereafter.

It was almost inevitable that Vanguard's populist view of the world would attract the young but growing consumer movement. Consumers Research had been started in the late twenties and was a small struggling group when its prime movers, Arthur Kallet and F. J. Schlink, presented Vanguard with a manuscript incorporating many of its devastating findings about everyday foods and drugs. Published as *100,000,000 Guinea Pigs* in 1933, the book was an instant success, remaining on the *New York Times* best-seller list for two years. It resulted in a wholesale revamping of the Food and Drug Administration and served to legitimize the fledgling consumer movement.

*Guinea Pigs* became the first of a series of books that had their start in the laboratories of Consumers Research (or Consumers Union, an eventual rival): *Skin Deep* (cosmetics), *Counterfeit* ("not your money but what it buys," said the ads), *Paying Through the Teeth* (dental products), *Millions on Wheels* (the auto industry), *40,000,000 Guinea Pig Children* (products for children), and others. Then, in the early fifties but well before the Surgeon General's landmark report, Vanguard published *How to Stop Smoking*, which thousands used as a guide to a smoke-free life.

Early in its life, Vanguard's fiction was generally lightweight, tending toward the more commercial, quick-selling novels. The books of Donald Henderson Clarke, a newspaperman turned publicist, epitomized this period with books such as *Millie* and *Impatient Virgin*. John Held, Jr., the well-known cartoonist of the jazz age, was also among those early novelists. Soon, however, Vanguard found its stride in the field of more serious fiction, taking particular pride in finding new voices. Among those whose first work was published by the firm were Nelson Algren, Saul Bellow, Pierre Boulle, James T. Farrell, Paul Goodman, Madeleine L'Engle, Joyce Carol Oates, Rex Stout, and Calder Willingham. Many went on to distinguished careers, either at Vanguard or at other publishers. There were some, too, who, though highly praised at the time, are not so well remembered now—Daniel Fuchs and Caroline Slade, for example.

Of all the novelists with whom Henle worked, James T. Farrell became the most important. In fact, there were times in the forties when Vanguard was thought of primarily as the publisher of Farrell. This was obviously not true, though the relationship between Henle and Farrell did go far beyond simply author-and-editor. They agreed almost completely on the politics—literary and otherwise—of the day, and they became close friends. From the mid-thirties to the fifties, hardly a day would pass without several heavy envelopes arriving at Vanguard from Farrell—scrawled manuscript pages, comments on recent political events, suggestions for people to send books to, clippings from various journals.

Farrell's first book was *Young Lonigan*, published in 1932. It made such free use of sexual material then considered "obscene" that, to divert potential censors, Vanguard issued it in a simple dust jacket carrying only this message: "This novel is issued in a special edition, the sale of which is limited to physicians, surgeons, psychologists, psychiatrists, sociologists, social workers, teachers, and other persons having a professional interest in the psychology of adolescence." *Young Lonigan* was followed by a stream of books by Farrell, more than one a year. Over the course of twenty years, it published twenty-seven of his novels, short stories, and essays. The best-

known remains *Studs Lonigan*, the trilogy that starts with *Young Lonigan*; it retains its power to move readers, especially young men.

Even though Henle was owner, editor, and publisher for the first two decades of Vanguard's existence, the books on its lists did not always represent his personal selection. Evelyn Shrifte, who was later to assume control of the company, along with other associates, was often responsible for the choices. If Henle had occasional doubts about a title or two, he nonetheless went ahead with publication; he had confidence in their judgments.

The juvenile department, for example, which was established in 1935, was not basic to his interests. Nevertheless, once it was begun, he took an active role in the review and selection of manuscripts. Among the first Vanguard juveniles was a landmark: *And to Think That I Saw It on Mulberry Street* by Dr. Seuss (Ted Geisel). The beloved "doctor's" first book had been turned down by dozens of publishers—the story is well known—before it arrived at Vanguard through Marshall McClintock, then sales manager of the firm, to whose son Marco the book is dedicated. A second Seuss book, *The 500 Hats of Bartholomew Cubbins*, followed the next year. Though Vanguard continued to publish picture books for young children, the juvenile list soon developed a tilt toward informational and instructional books for older children—historical biographies, how-to books, folklore collections, and books explaining the wonders of the natural world. Henle was probably more comfortable with such material.

For a firm with such serious books, it may come as a surprise that one of its earliest commercial successes was a humorous little book called *Bed Manners*, a light-hearted spoof of married life written, under pseudonyms, by a staid advertising man and an even more staid banker. Among other books on the lighter side were several by Willie Snow Ethridge, recounting her misadventures as the wife of Mark Ethridge, the widely traveled publisher-diplomat. Books of cartoons appeared on the lists as well, such as *Through History with J. Wesley Smith* by Burr Shafer and *A Guide to Europe* by Rube Goldberg.



Joyce Carol Oates in London, 1972  
(Photograph by Fay Godwin)



Even in the 1930s, no publishing house worth its salt would be caught without a cookbook on its list. Vanguard was no exception; *Thoughts for Food* was the first of several, including books by Stella Standard and the much-loved *Love and Knishes* by Sarah Kasdan. Among the other practical arts was a book of household tips, *House-keeping Made Easy* by Linda Marvin, the Heloise of her day.

Poetry and what used to be called the “avant-garde” played an important role in Vanguard’s publishing in the late forties and beyond. Many of the selections were made by Evelyn Shrifte and Seon Givens, another associate. Edith Sitwell, for example, whose poetry is considered a major contribution to world literature, had most of her work, including her *Collected Poems*, published by Vanguard.

In this category also were four books of experimental fiction by Paul Goodman, who was to become a cult hero to the young in the sixties, and two anthologies, one of work from *transition*, the international literary magazine, the other a collection of critical essays on Joyce’s work. And Vanguard published Marshall McLuhan’s first book, *The Mechanical Bride*, which launched his career as an analyst and critic of popular culture. Kafka’s classic story, *Metamorphosis*, issued in a unique edition with illustrations by Leslie Sherman, has been steadily in print since 1946.

Many of these same publishing themes continued after Evelyn Shrifte became president and publisher in 1952 (when Henle sold the firm), in part because Henle remained as an associate for another twenty years, in part because Evelyn Shrifte shared his views on nearly all matters. Shortly after, in 1953, the firm acquired the American branch of Thames and Hudson, publisher of books on art, archaeology, and related subjects.

Vanguard continued to come up with surprises, *Auntie Mame* by Patrick Dennis (Edward F. Tanner) for one, and *The Bridge Over the River Kwai* by Pierre Boulle for another. Perhaps the most important development of those later years, however, was the publication of a volume of short stories, *By the North Gate*, by a then-unknown writer, Joyce Carol Oates. After gradually increasing audiences

found her work, Oates won the National Book Award for Fiction in 1969 for *them*. In all, through 1980, Vanguard published twenty-one of her books. Other writers of prominence in this period were V. S. Naipaul, Nigel Dennis, Eyvind Johnson (co-winner of the Nobel Prize for Literature in 1974), and the poet William Heyen.

If Vanguard's emphasis on politics and the economy lessened in these years, those subjects were not forgotten: In 1975, it published *Wherever They May Be!* by Beate Klarsfeld, her story of tracking down Nazis all over the world. (It was she who finally led to the capture of Klaus Barbie.) And in 1985, it completed the publication of the four-volume *History of Anti-Semitism* by Leon Poliakov, considered by many the definitive work on the subject.

Does this short history of Vanguard Press hold any lessons? For authors, it may suggest that a big-name publisher is not the only route to recognition and success. For publishers, particularly small publishers, it may confirm that the satisfaction of editing and publishing worthwhile books can be realized at quite modest levels.



# George Arthur Plimpton and His Chinese Connection

SÖREN EDGREN

Publisher and philanthropist George A. Plimpton (1855–1936) is well known as a benefactor of the Columbia libraries, but it is less well known that he was responsible for a small group of specimens of early Chinese printing now in the Rare Book and Manuscript Library. The books were acquired on an expedition to China and the Far East in 1920, on which he was accompanied by his wife and their son Francis, then a junior at Amherst College. Our pursuit of Plimpton's "Chinese connection" introduces us to a number of eminent Chinese and offers a fascinating glimpse into one facet of his biography, the reconstruction of which has depended on several sources, including the George A. Plimpton Papers at the Library and a typescript copy of *Far East Diary 1920* by Francis T. P. Plimpton (1900–1983).

The group of books in question consists of eight items in ten volumes, or fascicles, bound in the traditional Chinese manner: folded leaves gathered at the spine and simply stitched with silk thread. Bundled together and shelved with miscellaneous uncatalogued books in the Chinese format, their provenance was at first puzzling. Each work contained a slip of paper with descriptions in English; seven were stamped with the name Smith, and one was stamped Plimpton. David Eugene Smith (1860–1944), professor and historian of mathematics, also had donated his important library to Columbia. Furthermore, he had made an extended tour of the Far East before the First World War, and it was well known that on many subsequent travels he had procured numerous books for the collection of his close friend George Plimpton. Nevertheless, a meaningful clue to the source of the books was to be found elsewhere. Two of the books' covers bore inscriptions by the noted Chinese bibliophile Fu Zengxiang (1872–1949), and one was of particular interest. It was a presentation inscription to Plimpton unambiguously dated April 19, 1920. How then did George Plimp-

ton come to meet Fu Zengxiang in the Chinese capital, Beijing?

The Plimpton family sailed from Vancouver on January 22, 1920, aboard the *Empress of Russia* bound for Japan, the Philippines, and China. Before reaching China for extensive travels, they would stop at Yokohama, Kobe, and Nagasaki in Japan, Shanghai for a few hours only, Manila and finally Hong Kong. While the journey may have been intended as a holiday for Mrs. Plimpton and an educational excursion for young Francis, it was clearly a business trip for George Plimpton. His firm, the distinguished educational publisher Ginn and Company, had voted the previous month that he visit the Far East at their expense. The itinerary of fully six months included numerous places doing active business with Ginn and Company's Foreign Department, and it began with visits to educational officials in Montreal on January 17, the day after departure from New York. Of interest to us, and of the greatest importance to Ginn and Company, were his negotiations in China where problems had arisen over the piracy of textbooks, a problem not yet satisfactorily resolved today.

After their return to San Francisco aboard the steamer *Venezuela* on June 14, they proceeded to New York and in an internal letter to the firm dated June 23, Plimpton reported on his travels. In it he outlined his various visits to educational institutions and professional colleagues. In particular, he lamented that significant losses in China had resulted from "the absence of adequate copyright protection—as soon as we established a good sale for one of our books it was pirated and republished in China." Singled out for criticism were two Shanghai publishers, the Commercial Press and, to a much lesser extent, the Chung Hwa Book Company. He negotiated agreements with both publishers, based mostly on the offer of consignment and credit privileges, and boasted that the "arrangement with the Commercial Press I consider a very great victory and alone worth the trip."

Before reaching Shanghai aboard the *Empress of Russia* on March 10, the Plimptons spent some time in Canton. In fact, they spent more time than expected because George Plimpton came down



George Arthur Plimpton and his wife Anne in the late 1920s

with a severe pneumonia during their visit to the Canton Christian College (later Lingnan University). According to his report “the doctor told Mrs. Plimpton that on account of my age it was doubtful if I made a recovery. However, he did not know the sort of stuff I was made of or what Mrs. Plimpton and Francis could do as nurses. It happened that just two years previous Mrs. Doubleday, the wife of the publisher, had been taken ill with pneumonia at this same house and she died three days after, so it is not surprising that they were all more or less frightened by my illness.” Nevertheless, he was able to fulfill his obligations and even indulge his avocation of book collecting, managing to “get together” fifteen classics in Canton bookshops. After returning, he wrote to Professor James McClure Henry at the Canton Christian College: “I was fortunate in getting a pretty good set of Chinese manuscripts and books illustrating early education for my collection.”

Upon arrival in Shanghai they were met by Hugo Miller, Ginn and Company’s resident agent in the Far East, and by Mr. Evans of their local distributor Edward Evans & Sons, Limited. The differences between Ginn and Company and the Commercial Press were quickly and successfully negotiated for a number of reasons. To begin with, there apparently existed a firm mutual respect between Plimpton and Zhang Yuanji (1867–1959), the distinguished general manager of the Commercial Press, as a result of having met ten years earlier when Zhang passed through New York. Furthermore, Miller had begun negotiations the previous June to improve mutual relations, and by April 21 Zhang was able to write to Plimpton, still in northern China, that the electroplates, glass plates, and half-tone plates used for reprinting certain Ginn and Company publications had already been destroyed. Their agreement had stipulated that the Commercial Press not only stop reprinting and translating Ginn books but also destroy all the plates; in return Ginn and Company were prepared to grant the Commercial Press consignment privilege on half of their purchases, allow them to act as agents, and to cooperate with them on some publications.

Zhang Yuanji was an outstanding scholar whose career spanned from the reform movements of the late-Qing dynasty to the first decade of the People's Republic of China. As a leader in China's modern education movement, as the moving force behind its greatest publishing house, and as a renowned book collector and bibliophile, Zhang surely struck a sympathetic note with George Plimpton. Young Francis describes his first impression of Zhang on March 15 in an entry in his *Far East Diary*.

A Mr. Boynton, a missionary, came to lunch, and afterwards Mr. Chang Yuan Chi [Zhang Yuanji], of the Commercial Press, came and took us out for a ride in his car. Father really came over to China to make an agreement with the Commercial Press, by far the largest concern of its kind in China, whereby they would stop pirating Ginn and Company's books. Mr. Chang is managing director, or something of the sort, and a most charming person. He was a hanlin, or Ph.D., under the Imperial regime, and certainly looks the part of the Chinese scholar—high cheek bones, aristocratically hooked nose, almost parchment-like skin, and intelligent eyes gleaming from behind thick lensed glasses. He speaks very good English, and has travelled extensively in Europe and America.

Among other places, Zhang took them to the famous curio shop of Lee Van Ching which made a great impression on the Plimptons. Two days later, on the 17th, they met again.

Wednesday afternoon Mr. Chang came around in his car and took us all out to see the Commercial Press, which is located in the outskirts of the city, in the industrial district. Shanghai is really a very commercial place, and except for the residential section, is entirely given over to business. Except for the people and the signs on the shops, you would never know that you were in China.

The Commercial Press has a tremendous plant, all most modern and covering acres and acres. They have American, British, and German presses, . . . and must be a veritable gold mine for its stockholders, all of whom are Chinese. It was founded from infinitesimal beginnings some thirty or forty years ago, by some struggling Christians, and its policy at least has never been anti-Christian. They do a great deal of job printing, calendars, advertisements, and so forth, and even have an educational toys department. The Japanese formerly controlled the toy market, but since the boycott there has been a great demand for Chinese-made toys, and the Commercial Press has built up quite a business. The toys are all cute, and many of



them are very cleverly made. The Press also runs a school for the children of the employees, and has a rest room and other progressive features.



Seventieth birthday portrait of the noted bibliographer and book collector Fu Zengxiang, painted by Jiang Zhaohe in 1941  
(Collotype print courtesy of Fu Xinian)

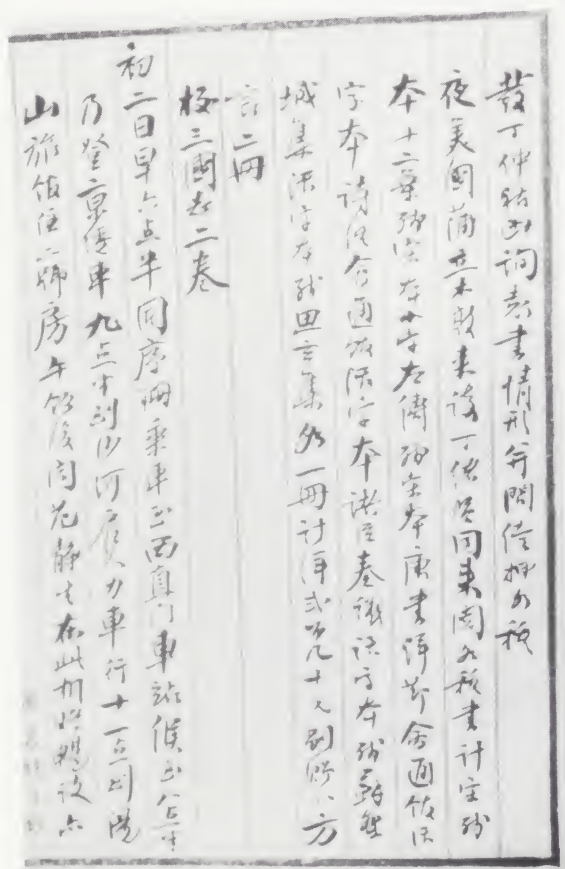
Throughout their stay Zhang was most hospitable, arranging for Commercial Press representatives to receive them at various stops, and even dispatching a trusted employee, Mr. Wu Dongchu, to accompany them on scenic visits to Hangzhou, Suzhou, and

Nanjing. On April 2 the Plimpton party bid farewell to Mr. Wu and journeyed north by train. For three weeks they divided their time between Tianjin and Beijing before continuing on to Korea. From May 1 until May 28 Plimpton visited schools and colleges in Kyoto and Tokyo, and at last they sailed for home.

Incidentally, Zhang Yuanji's recently published diaries confirm the encounters described by Francis Plimpton. Plimpton's *Far East Diary* contains many anecdotes on meetings with the likes of Florence Ayscough in Shanghai, John Ferguson in Beijing, and Zhang Boling in Tianjin. He shows an awareness of the Chinese inventions of printing with movable type and use of the compass, and there is mention of Chinese printing before Gutenberg. There are also references to books and acquisitions, such as that his father "succeeded in buying one of the original imperial examinations, stamped with the Emperor's great seal." The purchase is recorded on April 19, the same day that the group of Chinese printed books was acquired but without any mention of the latter; indeed, there is no reference at all to a meeting with Fu Zengxiang.

Fu Zengxiang was one of the foremost bibliographers and book collectors of the twentieth century, and it was disappointing not to find a description of his meeting with George Plimpton recorded by son Francis. Shortly thereafter it was my good fortune to meet Fu Xinian, Fu Zengxiang's grandson, in Beijing. Fu Xinian is also a noted scholar and something of a family historian, and he was aware of his grandfather's meeting with Plimpton. According to him, and contrary to expectations, the introduction was not made through Zhang Yuanji, who was a close associate of Fu Zengxiang, but by Hu Shi (1891–1962), the young Chinese scholar who had studied at Columbia and was then a professor at Beijing University. Until 1916 Fu Zengxiang had been a resident of Tianjin, but in 1917 he accepted appointment as Minister of Education in the national government and moved to Beijing to take up the post. Having been active in educational affairs for more than two decades, it was understandable that Plimpton would have been introduced to him. Fu for his part probably learned that Plimpton was an avid book collector and made prior arrangements for him to be able to buy





Fu Zengxiang's diary entry for April 19, 1920 recording Plimpton's visit (Courtesy of Fu Xinian)

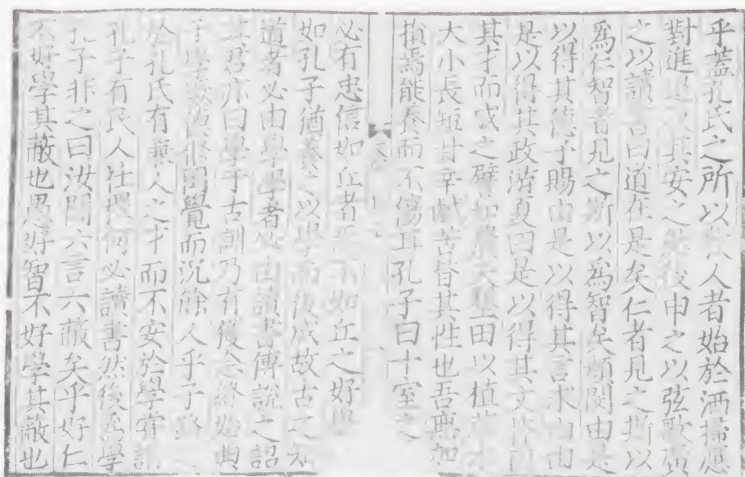
several specimens of Chinese printing. It is likely that not all of the volumes belonged to Fu.

As the custodian of his grandfather's personal diaries, Fu Xinian was able to show me the relevant page from Fu Zengxiang's entry for April 19, 1920. The passage may be translated as follows:

In the evening the American Plimpton came to visit and together with Mr. Ding Xuxian [?] inspected all of the following books: a volume of twelve specimen leaves from Song books; Song specimen

volume of small character edition of the *Zuozhuan*; Song specimen volume of the *Tangshu xiangjie*; Huitong guan movable type edition of the *Shijing*; Huitong guan movable type edition of the *Zhucheng zouyi*; movable type specimen volume of the *Su Luancheng ji*, movable type specimen volume of the *Sixuan ji*, each of the above one volume, for a total price of 290 *yuan*. In addition I presented a copy of the *Fangyan* in two volumes.

It appears that the *yuan* had recently gained in value and was then approximately on par with the United States dollar.



Leaf from a rare Song edition of the writings of Su Che (1039–1112), printed at Meishan, ca. 1200, from the volume of 12 specimen leaves that Plimpton acquired from Fu Zengxiang in 1920

The entry is not excessively informative, but it is quite accurate. I compared the description with the actual books in the Columbia collection for additional information. There are actually eleven and one-half leaves (one leaf equals two pages) in the volume of specimen leaves, representing eleven editions (one is repeated); eight leaves are Song, three are Yuan, and one is from a Ming facsimile of a Song edition (100 *yuan*); the *Zuozhuan*, a Ming edition of the first half of the sixteenth century, is based on a Song edition (40 *yuan*); the *Tangshu xiangjie* is also based on a Song edition (30 *yuan*). The

*Shijing* is indeed the very rare Huitong guan edition of 1497, complete in two volumes. The copy was recorded by Fu Zengxiang as early as 1912; his inscription on the cover, dated 1920, correctly describes it as the bronze movable type edition printed by Hua Sui at Wuxi (100 *yuan*). The *Zhuchen zouyi* is a specimen volume only of the original edition of 1490 (10 *yuan*); the *Su Luancheng ji* is a sixteenth-century edition (6 *yuan*); the *Sixuan ji* is the edition of 1574 (6 *yuan*). The total price was actually 292 *yuan*, based on a list of titles and prices in Fu's own hand found on a separate sheet in one of the volumes.

The *Fangyan* in two volumes was reprinted in collotype facsimile by Fu Zengxiang from the rare Song edition in his own collection. In his presentation inscription to Plimpton (his name is variously transliterated as Pu-li-dun, Pu-li-mu-dun, Po-lin-mu-deng etc. in Chinese sources), dated April 19, 1920, he gives his address as No. 7 Shilaoniang Hutong, Beijing. This is where Fu had recently established his beloved *Cangyuan*, a studio where he would produce his monumental bibliographical studies. It is said that in his lifetime he collated as many as 16,000 *juan* (chapterlike sections of Chinese books) of Chinese classics.

Now that the origins of this valuable small collection have been clarified it only remains to determine whether the books belong to the collection of George A. Plimpton or that of David Eugene Smith. We have seen that they were directly acquired by Plimpton which conflicts with notes on the slips of paper in the books, e.g., (*Su Luancheng ji*) "Dr. D.E.S. paid \$6.00 for it—a real bargain!" or (*Zuozhuan*) "D.E.S. paid \$40 (presumably on his Oriental tour)." A Song leaf from the volume of specimen leaves was reproduced by Carter in *The Invention of Printing in China*, published by the Columbia University Press in 1925, and was ascribed to the collection of George A. Plimpton, which shows that the books were not all purchased by Plimpton on behalf of Smith. The Plimpton library was donated to Columbia in 1936; the Smith Library had come five years earlier, and it is altogether possible that Plimpton had transferred the Chinese books to Smith before 1931. Whatever the case, the books remain as a legacy of two wide-ranging collectors who cooperated to benefit Columbia.

# The Isolation of Delmore Schwartz

STEPHEN HAHN

**T**he last years of Delmore Schwartz's life are witness to his isolation. He died of a heart attack in 1966, at fifty-three, in an ambulance en route to Roosevelt Hospital from the Columbia Hotel in Times Square, after lying for over an hour in the hallway, unshaven and with the elbows of his shirt torn. Memoirs of Schwartz in his last years tell of his deteriorating physical and mental condition and of his descent from literary eminence to itinerancy and destitution. He had been poetry editor and film critic for *The New Republic*, 1955–57, and the recipient of the Bollingen Prize in Poetry for 1959 and the Shelley Memorial Award in the same year, but before his death, he went trundling about with untied shoe laces and sought companionship in bars. His decline, evident in photographs taken of him in Washington Square Park in the early sixties, seems a sad confirmation of the words in Frost's poem "Home Burial": "From the time when one is sick to death, / One is alone, and he dies more alone." While each edition of his work to appear since his death has been greeted with predictions of a revival of his reputation, it is unlikely any general revaluation will take place soon.

The reasons for this unlikeliness have little to do with the quality of his work in literary criticism, fiction, and poetry. His criticism is rigorous yet fluent, clear, and free of cant in ways that highlight inadequacies of tone and conception among even some of the most honored of his contemporaries. While philosophically informed, however, it is written in an occasional mode that is deceptively modest and out of keeping with the current emphasis on "theory." Some half-dozen of his short stories are minor masterpieces, examining the manners and morals of the middle and lower middle classes from the Depression through the Cold War, and much of his poetry is intellectually stimulating and highly original in the figural resources it deploys. Yet the passing of the "modern" moment in literature has meant a shift of critical attention to issues other than those most obviously raised by Schwartz's work. It is perhaps just

for this reason that one wants to go back to Schwartz's writing in order to gauge not only its value but its historical significance.



Delmore Schwartz in Cambridge, Massachusetts, in the 1940s

The theme of much of Schwartz's work is isolation in a somewhat different sense than that suggested by the story of his demise. It is, instead, the more historically situated sense of isolation examined in his essay "The Isolation of Modern Poetry," delivered as an address to the Modern Language Association and subsequently published in the *Kenyon Review* in the spring of 1941. To identify Schwartz, as he identified himself, with something called modern-



ism is to identify him with a period that has become historically remote from us, beginning roughly with the turn of the century (with earlier precursors in Baudelaire and Whitman) and ending with social and cultural changes of the 1960s in America and with the decolonization of European empires. Arbitrary as period designations may appear, it is worth noting that all of Schwartz's major work was written between the late 1930s and 1960, after the first generation of modernists—Eliot, Pound, Yeats, and others—had achieved recognition and acclaim as poets and critics. Schwartz's career began, then, at a moment when it was possible for him, seeing their example, to grasp what being “modern” had meant and could mean and to benefit from insights into the experience of the preceding generation.

“The Isolation of Modern Poetry” presents Schwartz's analysis of that experience of isolation succinctly in the following passage:

The fundamental isolation of the modern poet began not with the poet and his way of life; but rather with the whole way of life of modern society. It was not so much the poet as it was poetry, culture, sensibility, imagination, that were isolated. On the one hand, there was no room in the increasing industrialization of modern society for such a monster as the cultivated man; a man's taste for literature had at best nothing to do with most of the activities which constituted daily life in an industrial society. On the other hand, culture, since it could not find a place in modern life, has fed upon itself increasingly and has created its own autonomous satisfactions, removing itself further all the time from any essential part in the organic life of society.

Schwartz concludes his 1941 essay by noting that there is “a new school of poets [that] has attempted to free itself from the isolation of poetry by taking society itself as the dominant subject.” Not surprisingly, that “new school,” called the “Fugitives” or “Agrarians,” was closely identified with the *Kenyon Review*, the journal that published Schwartz's essay. Schwartz's hesitation to predict their success reveals his affinity with a group of writers of a different political orientation, associated with *Partisan Review*, and his canniness in understanding that the “reactionary” philosophy exemplified by Tate and Ransom in the United States, and, in England, by Eliot, could hardly provide a route of escape from alienation.

Whatever benefit Schwartz's philosophical studies at New York University (1933–35) and Harvard (1935–37) had for his writing, his experience as a first-generation American of the lower middle class, growing up in Washington Heights, seems to have provided the concrete experience, the material for reflection, necessary for the creation of significant poetry and fiction. In particular, his understanding and emulation of the desire for material comforts and his sensitivity to the disappointments in seeking the promise of America, treated perceptively in the short story "America! America!" (1940), give a special inflection and perspective to his treatment of the theme of isolation. Such frequently presumed sociological deficits as membership in an ethnic minority (he was Jewish and of Romanian descent) and lack of economic stability have their artistic benefits in a society where being an outsider is becoming the common lot and where the sense of there being an "inside" or an "established" social class is on the wane.

If the role of the poet is that of the outsider, the poet's experience is in this respect not very different from any other citizen. If poetry as a medium is removed from the general circulation of value and significance in human relations, from "any essential part in the organic life of society," it shares that fate with most other aspects of social being. Indeed, it is the idea of an "organic" order of society itself—inherited and unconscious and thus "natural"—that appears as a conscious nostalgia with the onset of industrialism and modernity. The difference between poetry as a medium of expression and, say, sports (Schwartz was an inveterate Giants' fan) is that poetry, being composed of words, carries as part of its meaning the traces of other modes of social relation than those of the present. Even in the forms of modern poetry Schwartz commented on in his *Kenyon Review* essay, history is carried as a burden through the conscious use of allusion and archaic diction. Too narrow a focus upon method, an aristocratic nostalgia, a variety of barely disguised ethnic prejudices, and arcane mysticism mar many poems by these authors, but the juxtaposition of the present and the historical past, literary and demotic speech, in such works as *The Waste Land*, indicates the source and nature of its isolation.



As a poet, Schwartz faced this problem of the isolation of the literary medium anew; as a writer of short fiction and criticism, he frequently meditated upon it directly and indirectly. A principal difference between his approach to the problem and that adopted by



Gotham Book Mart party, 1948, for Osbert and Edith Sitwell (center) which Delmore Schwartz (right foreground) attended. Among the other guests were William Rose Benet (front left), Stephen Spender (behind him), Tennessee Williams, Richard Eberhart, Gore Vidal, José Garcia Villa (left to right, behind the Sitwells), W. H. Auden (right, on the steps), Marianne Moore (seated in front of him), Elizabeth Bishop (to her right), and Randall Jarrell (behind Schwartz).

the so-called "High Modernists," however, is his lack of presumption about the benefits to be conferred upon society by reversion to any previous models of society, behavior, or literary performance. In one sense, his stance is simply more realistic as a consequence of his awareness of the failure of the previous generation to understand their relation to "most of the activities which constituted daily life in an industrial society." Schwartz faced this isolation with a sense that it was *necessary* rather than accidental, and he was therefore able to summon resources of humor, compassion, and self-criticism often lacking in the writings of members of the earlier modern generation. His mythic and historical allusions invoke such figures as Narcissus and Shakespeare's Coriolanus, who represent an isolation from which they cannot escape but about which they can at least be articulate.

One fictional treatment of the predicament of the modern writer occurs in the short story "America! America!" Here the principal character, Shenandoah Fish, returns from Paris to his mother's New York home in 1936. Suffering from writer's block, he listens to his mother's epic stories of their former neighbors, the Baumann family. At the end of the story he recognizes the paradox of his own social relations:

And now he felt for the first time how closely he was bound to these people. His separation was actual enough, but there existed also an unbreakable unity. As the air was full of the radio's unseen voices, so the life he breathed was full of these lives and the age in which they had acted and suffered.

. . . . .

"I do not see myself. I do not know myself. I cannot look at myself truly."

He turned from the looking-glass and said to himself, thinking of his mother's representation of the Baumanns, "No one truly exists in the real world because no one knows all that he is to other human beings, all that they say behind his back, and all the foolishness which the future will bring him."

Shenandoah learns to be true of himself what a writer knows to be

true of fictional characters, that he cannot know himself fully because of the limitations of his own perspective. The "real world" is the world composed of a variety of perspectives, all of which have a bearing on one's identity, even when one cannot share those perspectives. Like Oedipus, Shenandoah cannot truly know himself because there are parts of himself that he can only gather from the reports of others; yet all those reports are partial, because they cannot include his own perspective.

In stories such as this, Schwartz renders concretely and dramatically the theme of isolation that is at the heart of Eliot's poetry, as in these lines in *The Waste Land*:

I have heard the key  
Turn in the door once and turn once only  
We think of the key, each in his prison  
Thinking of the key, each confirms his prison  
Only at nightfall, aethereal rumours  
Revive for a moment a broken Coriolanus.

Indeed, Shenandoah and his creator may be said to offer a near paraphrase, with an important difference, of the passage from F. H. Bradley's *Appearance and Reality* which Eliot had incorporated as a footnote in his poem: "my experience falls within my own circle, a circle closed on the outside . . . [and] every sphere is opaque to the others which surround it . . . [so that] the whole world for each is peculiar and private to that soul." While recognizing that even to imagine escaping from isolation is to admit it as a condition of his being ("Thinking of the key, each confirms his prison"), Shenandoah avoids the radically subjective idealism of Bradley and, implicitly, of Eliot. In contrast, Shenandoah discovers that his private world is incomplete because there is a real world that is neither peculiar nor private to him. Isolated by his incomplete view of the world, he shares that isolation with others; paradoxically, it is a collective experience. This isolation is, like the isolation of the modern poet, both metaphysical and social. Understanding the self as incomplete, Schwartz avoids the obscurantism of solipsistic idealism or mysticism.

One last example of Schwartz's exploitation of this theme is the



One of the last photographs of Schwartz, taken in Greenwich Village, 1961 (Photograph by Rollic McKenna)

poem "America, America!" which was not published in Schwartz's lifetime, or even edited to fine copy, but which provides an apposite comparison to the story of the same name:

I am a poet of the Hudson river and the heights above it,  
the lights, the stars, and the bridges  
I am also by self-appointment the laureate of the Atlantic  
—of the peoples' hearts, crossing it  
to new America.

I am burdened with the truck and chimera, hope,  
acquired in the sweating sick-excited passage  
in steerage, strange and estranged  
Hence I must descry and describe the kingdom of emotion.

For I am a poet of the kindergarten (in the city)  
and the cemetery (in the city)  
And rapture and ragtime and also the secret city in the  
heart and mind  
This is the song of the natural city self in 20th century.

It is true but only partly true that a city is a "tyranny  
of numbers"

(This is the chant of the urban metropolitan and  
metaphysical self

After the first two World Wars of the 20th century)

—This is the city self, looking from window to lighted  
window

When the squares and checks of faintly yellow light  
Shine at night, upon huge dim board and slab-like tombs,  
Hiding many lives. It is the city consciousness  
Which sees and says: more: more and more: always more.

Like many of Schwartz's poems collected by Robert Phillips in *Last and Lost Poems*, this one reflects Schwartz's habit of leaving poems in draft for long periods (it was composed ca. 1954); but the eccentricities of punctuation are less interesting than the development of the theme. There is in the poem an obvious echo of Walt Whitman, but the poem provides less an imitation of Whitman than the kind of emulation and transformation of style at which Schwartz was expert: This is Whitman with the modifications made necessary by the century since *Leaves of Grass*, a modern Whitman who is also the son of Romanian Jewish immigrants. The modern, urban poetry that began with Baudelaire and Whitman is celebrated by



the poem, despite the incompleteness both of the poem and of the "city self." The "prosiness" of the lines of the poem distinguishes it from the liturgical intonations of high modernist poems and locates the speaker in a milieu more like that of the common person who says "more: more and more: always more."

Schwartz's exploration of the theme of isolation alone establishes his central place in literary developments "after the first two World Wars of the 20th century." That centrality may be illustrated further by comparison to the work of the Franco-Algerian writer, Albert Camus, whom Schwartz resembled in his concern with the theme of isolation and his use of mythological and historical figures such as Narcissus and Coriolanus in his work, and a portion of whose meditation, *The Myth of Sisyphus*, Schwartz translated for *Partisan Review* in 1946.

A letter from Schwartz to the editor of *The New Republic*, William Cole, in 1955, recently presented by Professor and Mrs. Stanley Wertheim, asks Cole to act as an intermediary in communicating with Camus, thus casting doubts on the idea of any personal relationship between the two authors. Nevertheless, the theme of one of Camus's stories, "The Artist at Work," symbolizes the isolation of Schwartz's personal and artistic life. In the story, a once-successful and celebrated artist withdraws into isolation to work until he is exhausted. As he lies on what may be his deathbed, a friend views the painting on which the artist has been working: "Rateau was looking at the canvas, completely blank, in the center of which Jonas had merely written in very small letters that could be made out, but without any certainty as to whether it should read *solitary* or *solidary*." Jonas's ambiguous script can be taken as an emblem for the paradox implicit in Schwartz's poetry—the paradox that the modern self participates most in the collective life of the time through its isolation.

## Our Growing Collections

KENNETH A. LOHF

*Abzug gift.* Ms. Bella Abzug (LL.B., 1947) has added to the collection of her congressional papers the files pertaining to her public activities during the period 1968–1986. The approximately 81,500 items include correspondence, manuscripts, documents, photographs, memorabilia, printed materials, and audio and video cassettes and tapes that relate to organizations in which Ms. Abzug played leading roles, such as Democratic Party National conventions, National Women's Political Caucus, National Advisory Committee on Women, Women Strike for Peace, International Women's Year. There are also materials for her congressional, senatorial, and New York City mayoral campaigns. There is correspondence with many of the leading political figures of the period, including Carl Albert, Frank Church, Edward M. Kennedy, Edward I. Koch, George S. McGovern, Walter F. Mondale, Daniel Patrick Moynihan, and Andrew Young.

*Barzun gift.* Professor Jacques Barzun (A.B., '27; A.M. '28; Ph.D., '32) has added to the collection of his papers approximately 1,800 letters that he has received from writers and colleagues, as well as manuscripts of his articles, essays, and lectures for the period 1982–1988.

*Blau family bequest.* As a gift from Mrs. Rachel Blau DuPlessis and Mrs. Judith B. Katz, daughters of the late Professor and Mrs. Joseph Blau, we have received 1,850 volumes from the library of Professor Blau (A.B., '31; A.M., '33; Ph.D., '45), who taught the philosophy of religion and the history of philosophy at the University from 1946 to 1977. Religion, philosophy, and literature are the strengths of the library, and among the eighteenth-century volumes in the gift are: Joseph Bellamy, *Theron*, *Paulinus*, and *Aspasio*, Washington, D.C., 1798; Johan Daniel Gros, *Natural Principles of Rectitude*, New



York, 1795; David Hartley, *Observations on Man, His Frame, His Duty, and His Expectations*, London, 1749; and James Hervey, *Aspasio Vindicated*, Glasgow, 1792. Volumes published in the early nineteenth century include: Thomas Browne, *Poems on Several Occasions*, New York, 1801; Charles Jared Ingersoll, *Inchiquin, the Jesuit's Letters, During a Late Residence in the United States of America*, New York, 1810; and Isaac Watts, *The World to Come*, Mill-Hill, 1811. The twentieth century is represented by publications of Conrad Aiken, John Dos Passos, Rudyard Kipling, C. S. Lewis, James Oppenheim, Bertrand Russell, Virginia Woolf, and Herman Wouk.

*Bronk gift.* The distinguished poet, Mr. William Bronk, known and admired for his distinctive and individualistic writings published in some twenty-five volumes, has established a collection of his papers with the gift of thirty-three notebooks and binders containing drafts of poems and prose writings, dating from the past three decades. There are twelve notebooks of holograph drafts of poems and essays, and thirteen typewritten manuscripts of published collections of poems and essays, among them, *The Empty Hands*, 1969, *To Praise the Music*, 1972, *Silence and Metaphor*, 1975, *My Father Photographed with Friends*, 1976, *The Force of Desire*, 1979, and *Life Supports*, 1981. Mr. Bronk has also donated page proofs for *Finding Losses*, 1976, and *Manifest and Furthermore*, 1987.

*Chabris gift.* Mr. Daniel D. Chabris has donated a copy of George Lansing Taylor's *The Progress of Learning: A Poem*, New York, 1887. The poem was delivered at the celebration of the centennial of Columbia College on April 13, 1887.

*Diaz-Alejandro bequest.* By bequest we have received the papers of Carlos Federico Diaz-Alejandro, professor of economics from 1983 until his death in 1985. There are substantial files of correspondence, manuscripts of publications, lecture notes, research papers and reports, and printed materials, as well as files on the National Bipartisan Commission on Central America (also known as the

Kissinger Commission) to which he was appointed by President Ronald Reagan in 1983. There are letters in the papers written by President Belisario Betancur of Colombia, Presidents Jimmy Carter and Ronald Reagan, Henry Kissinger, Jack Kemp, and Jim Wright.

*Duncan and Chapman gift.* Messrs. Ben Duncan and Richard Chapman, of Barrington, Cambridge, England, have established a collection of their papers, including more than two hundred letters between the two writers dating from 1956 to 1957, at the time when Mr. Duncan, an American, was working in advertising in London and Mr. Chapman, an Englishman, was working in advertising in New York, the two sides of the correspondence giving different perspectives of their profession. There are also holograph drafts of Mr. Duncan's novels, *Little Friends*, 1965, and his unpublished "Angels' Faces"; copies of published articles and books, including his autobiography, *The Same Language*, 1962, and *Little Friends*, as well as reviews of them; and correspondence with various agents and publishers concerning his writing projects.

*Halladay gift.* Mr. Terry Halladay has donated a copy of *A Garland for Harry Duncan*, published by W. Thomas Taylor in Austin in 1989 on the occasion of the fiftieth anniversary of the Cummington Press and as a tribute to its founder and proprietor. One of thirty special copies bound in quarter morocco and printed on T. H. Saunders mouldmade paper, the volume contains poems by numerous contemporary writers, including Hayden Carruth, Richard Eberhart, Thom Gunn, William Heyen, John Hollander, James Merrill, William Jay Smith, and Richard Wilbur.

*Harper & Row gift.* Harper & Row, Publishers, Inc., have donated, for addition to the Harper & Bros. Collection, 56 volumes published in the nineteenth century bearing the Harper imprint; a near immaculate set in the 54 original parts of *Harper's Illuminated and New Pictorial Bible*, published in 1843; and an autograph letter and postcard written by Samuel L. Clemens to Harper & Bros. in 1903 and 1905 relating to copyright protection of his works.

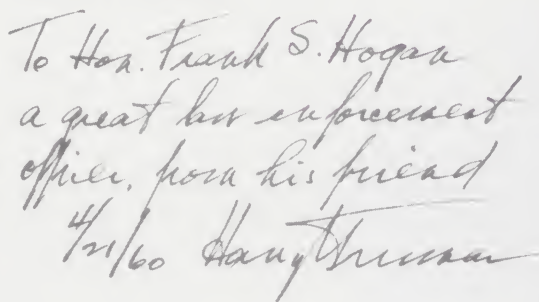


*Haverstick gift.* To the collection of first editions of Edith Wharton which she established in 1988, Mrs. Iola Haverstick (A.B., 1946, B.; A.M., 1965) has recently added a splendid association copy of the author's *Italian Backgrounds*, New York, 1905; the copy presented had belonged to novelist and short-story writer, Sarah Orne Jewett, and bears her initials on the front fly-leaf, as well as several of her markings throughout the volume. Although of different backgrounds, Miss Jewett and Mrs. Wharton liked and respected one another, and the fact that Miss Jewett, injured by a carriage accident, sought out and read *Italian Backgrounds* suggests how keenly Mrs. Wharton's ideas and writings engaged her interest.

*Hogan bequest.* By bequest from Mrs. Mary Egan Hogan we have received additional papers and printed books from the collection of her husband, Frank S. Hogan (A.B., '24; LL.B., '28; LL.D., '52), who served as trustee of the University, 1959–1974, and as district attorney of New York County from 1942 until shortly before his death in 1974. Included in the bequest are his diaries and calendars for the period, 1932–1973, as well as memorabilia, plaques, awards, commemorative plates, and photographs. In addition to collected editions of the writing of Charles Dickens, Sir Walter Scott, William M. Thackeray, and Anthony Trollope, the books received contain the following first editions inscribed by the authors: Dwight D. Eisenhower, *Crusade in Europe*, 1948; John F. Kennedy, *The Strategy of Peace*, 1960; Robert F. Kennedy, *The Enemy Within*, 1960, and *To Seek a Newer World*, 1967; and Harry S. Truman, *Truman Speaks*, 1960. William S. White's biography *The Professional: Lyndon B. Johnson*, 1964, is inscribed by President Johnson to the district attorney.

*Kennedy gift.* Professor Sighle Kennedy (A.M., '64; Ph. D., '69), who has provided funds for the acquisition of several important Samuel Beckett editions, has donated a portrait etching of Beckett, in profile, by Avigdor Arikha, an Israeli artist who has illustrated a number of Beckett texts; issued in 1970, the etching is one of 75 copies signed by the artist. Professor Kennedy has also presented

## TRUMAN SPEAKS



To Hon. Frank S. Hogan  
a great law enforcement  
officer, from his friend  
4/21/60 Harry Truman

President Truman's inscription to Frank S. Hogan in the district attorney's copy of *Truman Speaks* (Hogan bequest)

funds in memory of Professor William York Tindall for the acquisition of fourteen first editions of Beckett's writings, all of which are inscribed by Beckett to the American critic and editor Calvin Israel. Included among the volumes acquired are: *Proust*, London, 1931; *More Pricks than Kicks*, New York, 1972; *Murphy: A Novel*, New York, 1957; *Watt*, Paris, 1968; *Elz Joe and Other Writings*, London, 1967; *The Lost Ones*, New York, 1972; *Mercier and Camier*, London, 1974, *Têtes-Mortes d'un Ouvrage Abandonné...*, Paris, 1972; *Fizzles*, New York, 1976; *Footfalls*, London, 1976; *Pas Suivi de Quatre Esquisses*, Paris, 1978; *Damals*, Tritte, Berlin, 1976; *Six Residua*, London, 1978; and *Rockaby and Other Short Pieces*, New York, 1981.

*Medina library gift.* From the library of the late Honorable Harold R. Medina (LL.B., '12; LL.D., '50) a collection of approximately 1,600 volumes was received as a gift, including books on the Greek and Roman classics, French history and literature from the seventeenth to the twentieth century, and Spanish literature, many of which are handsomely illustrated and bound. Among the authors represented in the gift are Pierre Bayle, Alphonse Daudet, Alexandre Dumas, François Fénelon, Anatole France, Robert Garnier,





Engraving by Bernard Picart to illustrate "Entretiens sur la Pluralité Des Mondes" which appears in Bernard de Fontenelle's *Oeuvres Diverses*, 1727 (Medina library gift)



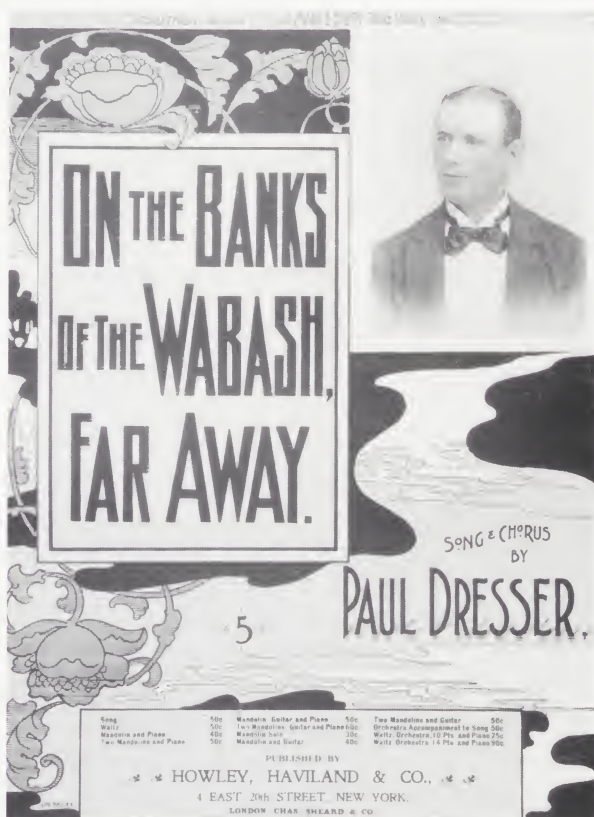
Victor Hugo, Choderlos de Laclos, Pierre Loti, Pierre Louÿs, and Eugene Sue.

*Newlin gift.* Mrs. A. Chauncey Newlin has presented a copy of President Herbert Hoover's edition of Agricola's *De Re Metallica*, published in London in 1912 by the *Mining Magazine*. The work, bound in full vellum, was translated from the first Latin edition of 1556 by President Hoover and his wife, Lou Henry Hoover, and the copy presented by Mrs. Newlin is inscribed by the President to her late husband, Basil N. Bass (LL.B., 1924).

*Random House gift.* Random House, Inc., has presented the editorial, author, and publicity files of Vanguard Press acquired by Random House in 1988. The more than 100,000 letters, manuscripts, proofs, and publishing documents cover the years from the founding of the publishing house in 1926 through the 1980s. Formed with funds supplied by the American Fund for Public Service for the purposes of publishing socially useful books for workers at low prices, the firm was taken over by James Henle in 1928 who headed it until 1952 when Evelyn Shrifte became president. Novels by James T. Farrell, Patrick Dennis, Vardis Fisher, and Joyce Carol Oates published by Vanguard attracted wide attention. In addition to these writers, the archives include papers and correspondence of Nelson Algren, Saul Bellow, Cyril Connolly, Sara Bard Field, Charles Henri Ford, Theodore Geisel, Paul Goodman, Dwight MacDonald, Katherine Anne Porter, Upton Sinclair, Edith Sitwell, Rex Stout, Harry Truman, and Calder Willingham.

*Raphaelson gift.* Mr. Joel Raphaelson has presented a second installment of the papers of his father, the late Samson Raphaelson, including approximately 2,500 letters, manuscripts, notes, contracts, and printed materials pertaining to his films, plays, short stories, and other writings over a career that spanned more than sixty years, ca. 1920–1982. Among the correspondence with agents, producers, directors, writers, editors, actors, and actresses are letters from George Abbott, Barbara Bel Geddes, Harold Clurman, Bing Crosby, Henry Fonda, Ruth Gordon, Alfred Hitchcock, Lena

Horne, Gene Kelly, Anita Loos, Ernst Lubitsch, and Otto Preminger, among numerous others; there is also an extensive file of letters from his literary agent Leah Salisbury concerning publica-



Pictorial sheet music cover of the song written by Theodore Dreiser's brother, one of the great hits of the Spanish American War period (Resek gift)

tion and production of his plays and films, *The Jazz Singer*, *Hilda Crane*, *Accent on Youth*, *Jason*, and *Skylark*.

*Resek gift.* Professor Carl Resek has donated sixteen first editions of notable literary and historical works, among which are titles by Jane

Addams, Randolph Bourne, and W. E. B. Du Bois. In addition, Professor Resek's gift included ten pieces of nineteenth- and early twentieth-century sheet music, including George M. Cohan's "Over There," Paul Dresser's "On the Banks of the Wabash Far Away," and Stephen C. Foster's "Old Folks at Home."

*Samuels gift.* Professor Warren J. Samuels has presented the file of handwritten notes taken by Professor Robert Lee Hale (Ph.D., 1918), then a graduate student, at the lectures on moral and political philosophy given at Columbia in 1915–1916 by John Dewey.

*Simon gift.* Mrs. Estelle Buel Simon has donated, for addition to the Otto Rank Collection, eleven first and early editions of the writings of the noted psychoanalyst, including two important volumes containing notes in Rank's hand on the preliminary pages and with clippings and letters laid in: *Seelenglaube und Psychologie*, Leipzig, 1930; and *Wahrheit und Wirklichkeit*, Leipzig, 1929. Also included in Mrs. Simon's gift is a copy of the privately printed *Karikaturen vom Achten Internationalen Psychoanalytischen Kongress, Salzburg, 1924*, by Olga Székely-Kovács and Robert Berény, containing portrait drawings of Rank, S. Ferenczi, Karen Horney, Ernest Jones, Theodor Reik, and James Strachey, among numerous others.

*Sypher gift.* In memory of the late Peggy Kirby, Mr. Frank J. Sypher (A.B., 1963; A.M., 1964; Ph.D., 1968) has presented a collection of six manuscripts of poems written by Olga Marx (A.B., 1915, B.; A.M., 1917) along with four letters sent by her to Peggy Kirby in the early 1980s.

*Weil gift.* Mr. James L. Weil has donated the keepsake edition of Shelley's *Adonais: XLII* which he published in an edition of fifty copies; the handsome edition, printed on Duchene & Fabriano paper at the Kelly/Winterton Press, was issued on July 12 to coincide with the day in 1821 when Shelley's Pisa printer delivered the first copies of *Adonais* to the poet. Also presented by Mr. Weil was the keepsake edition of Cid Corman's *For Jim*, designed by Martino Mardersteig and printed at the Stamperia Valdonega.

## Activities of the Friends

*Finances.* General purpose contributions for the twelve-month period ended June 30, 1990, totaled \$33,269. Special purpose gifts, designated for book and manuscript purchases, for the establishment of new endowments, and for the increase of the principals of established endowments, amounted to \$476,976; this figure includes \$400,000 received in a residuary distribution from the estate of Louise T. Woods. The appraised value of gifts in kind received from individual Friends for the same period was \$710,116. The total of all gifts and contributions since the establishment of the Friends in 1951 now stands at \$8,790,435.

*Fall reception.* On Wednesday afternoon, December 5, from 5:00 to 7:00, the Vanguard Press exhibition will open with a members preview reception in the Rare Book and Manuscript Library. On view will be first editions, autograph letters, original manuscripts, proofs, and photographs of notable Vanguard Press authors, such as Saul Bellow, Patrick Dennis, James T. Farrell, Marshall McLuhan, Joyce Carol Oates, Dr. Seuss, Upton Sinclair, Edith Sitwell, and Calder Willingham.

*New Council members.* Mrs. Janet Saint Germain and Mr. G. Thomas Tanselle have been elected to serve on the Council of the Friends as members of the Class of '93.

*Future meetings.* A members reception on Wednesday afternoon, March 6, 1991, will open the exhibition of first editions and manuscripts of contemporary poets—Allen Ginsburg, Frank O'Hara, Daniel Berrigan, among many others—selected from the extensive collection recently presented by Mrs. Lita Hornick. The annual Bancroft Awards Dinner will be held in the Rotunda of Low Memorial Library on Wednesday evening, April 3, 1991.

# THE FRIENDS OF THE COLUMBIA LIBRARIES

## AN OPPORTUNITY

The Friends assist the Columbia Libraries in several direct ways: first, through their active interest in the institution and its ideals and through promoting public interest in the role of a research library in education; second, through gifts of books, manuscripts, and other useful materials; and third, through financial contributions.

By helping preserve the intellectual accomplishment of the past, we lay the foundation for the university of the future. This is the primary purpose of the Friends of the Columbia Libraries.

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A special membership is available to active or retired Columbia staff members at fifty dollars per year.

Contributions are income tax deductible.

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